

# Etude

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*in*

DENMARK'S ROYALTY BOWS TO THE BALLET AND ITS COMPOSERS

By Verla Arvey

(See Page 10)



















It is important that the vocal artist  
seeking public success, should be an expert in

## Building the Concert Program

from an interview with Eleanor Steber  
as told to Arnold Comfort



Eleanor Steber, good soprano of the Metropolitan Opera

What she is doing in the city of Bergamo in "Tosca"



THERE IS NO greater and no more difficult tasking a career than to have a policy of interesting program building. The performer, in order to be successful over a period of time, must be able to please a large musical public, not from his own artistic beliefs. To achieve this, he must possess comprehension of diversity and wide musical interest. If he plans to build a concert program for what ever the service may be, he should remember that a must be followed with hours and lighter works—works from the various periods, the classical, romantic, and contemporary.

I like variety in that way the interest of the audience is kept alive all through the recital. There has to be an attack and flow. If you sing four heavy arias during an evening, all written in the same style and mood, your audience will become bored. One has to build peaks, and climaxes, and then modulate songs of a more relaxed nature. If the program is built only on climaxes, it will be no use to have an effect on an audience can remain keyed up through an evening of high pitched excitement. Naturally, no program should be built entirely of recs, or relaxed pieces, or it will lose its potency. It is balance, and the modulation of the dramatic, lyrical, melodic, dramatic, and poetic elements, that will add up to satisfying recital fare.

Some musicians build beautiful programs, while others have an conception of what they are. The most in (1) to put the most of the program, the more and the more songs (2) to know how to open a program, and (3) how to close it.

The great opening song, it is in the right song will establish the mood, the tone of all that is to follow. It will be the keynote, from which the program will start. This opening song will vary with different programs, depending on what you have selected for the main work. From the opening performance piece of course, the selected melody is very important, and for a variety of reasons. The performer goes into the stage. He is not wanted up emotionally, intellectually, or socially and as yet he has not reached his audience. Therefore, that's just all con-

sciously with what appears to be an emotional or great ability. He does not in an opening number in which one is left unmoved of technical reasons.

Many musicians have told me that they feel more comfortable when they sing with a close legging number. Some may feel nervous about singing a sustained melody and want to sing (3) And I feel the way he should, because it does not call for such a sustained line, even though it may seem easily breath. I might suggest that I've done that from Haydn's "Lullaby" in the young songs. This is a good opening selection, and is slow and legato. Many concert artists would perhaps take a different vocal entry.

The closing song is equally important. It will be the final crowning touch and will be like the rest of a program. It is like the recap, it should provide a fitting close for the evening. You should have to adhere with a choice, starting, finale. It should show off the performer, in the greatest of settings and make the audience cheer for more.

The program that I have been singing recently is an interesting one because of its diversity. The opening number is an Italian and dramatic song from Monteverdi's "Desidero" which is about opera song. I follow it with the Fauré which is tender and beautiful. Then the Albrechts which is not beautiful at all. Schubert's song, and finally a song followed by the last in French, also little known. I end the first group with the Italian, and will leave another song, thereby giving the audience both new and familiar songs of interest.

In order to get away from the historical order of program building, I then go on to the French "Bouquet" "William Tell," and then the last ball of the program with a French group, all of which are selections for the average concert public. The group comprises Debussy's "Le Balcon" from Les Femmes of Charles Baudelaire. The French song is done by Virgil Thomson, and closing with three lovely songs from the American by Camille Saint-Saëns. (Continued on Page 16)



Classroom, 1 to 2; Jane Johnson, Eleanor Steber, Robert Johnson, and 1 to 2; Arnold Comfort, Eleanor Steber, and 1 to 2.



John Orchard (center) and Roy Phillips, who have kept their own musical program.

by Margaret Wacker

SUBMITTED by the late university of the Western Massachusetts and spent on the more classes, in the French City of York. English City—location of the City of York, where an orchestra, full-sized music teacher has made learning an easy path for the hands of students.

"Each individual" says: Marie Thérèse Johnson, whose students helped with the French City, "is usually very good and not, however, and some are some of the best in the world."

The biggest problem this philosophy poses up is a new music school from France, which, when the subject of teaching music is a week-long night school program.

Most teachers faced by such a problem must probably would have taught singing

## Music for the Making

How a wife-mother school music teacher developed  
interest among her pupils by teaching them to  
create their own instruments

and make music. Music, however, in the strength of youth and disregard of experience, requires a school teacher. The school teacher, in the hands of the student, is the source of all the music, and the student, in the hands of the teacher, is the source of all the music.

There is a school teacher in the hands of the student, and the student, in the hands of the teacher, is the source of all the music, and the student, in the hands of the teacher, is the source of all the music. The school teacher, in the hands of the student, is the source of all the music, and the student, in the hands of the teacher, is the source of all the music.

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John Orchard with his right hand, and Robert Johnson playing the French City.







Does singing is a chaotic cause injury to the solo voice? Read what an experienced choral director and voice teacher has to say on this question.

by Eugene Christman

## Choral Singing and the Solo Voice

WE ARE ALL benefactors of the progress of choral song. Every grade school, high school, and college has its choruses and solo clubs. For the adults there are high schools, youth and women's choruses, choruses, choruses of every description. Young and old learn upon singing—voluntaries must learn, and he who sings in a chorus will learn why this or that. The rewards of choral singing are great. It can be an educating and an inspiring experience which lifts us out of the banal into the beautiful.

A great majority of chorists singers probably have no choice in developing this voice and for them the effort of choral singing upon the voice is of little consequence. But there are always some who wish to become capable soloists in songs, and one cannot help but feel that when these

the talent and the desire, particularly young people of high school and college ages.

Learning to sing requires a number of things. It requires a measure of musical education, per se, such as a period of several years. It requires a gradual building of habits and growth toward the realization of what a fine tone both and music like to the person singing it. It requires the basic means of knowing by what he knows and feels that his voice is right, and the skill based upon experience, of how to get it right when it seems to require perfecting. It means singing within the correct range for the person; the stage of development the student has reached; and singing those songs that will build his voice and not in any manner deter his progress.

An important consideration to teacher and student must be that the student is an

individual and in such his singing style must not be imposed and completely standardized. Each in himself. This does not mean that he will sing differently from any other choir, though even that is possible, but a choir means that singing, being the collective process, it is not seen to be handed out as a controlled but procedure for one person in another. Rather the student must be left to experience what is right, and as he does so he will put the needed control. And each student being left the means of developing his voice will be different.

Compare this with the manner which could use the student when he is in a choir soloist. The first concern is that he is no longer low himself alone. He is in the choir, responsible for his own voice in the choir. (Continued on Page 60)

Parents and people alike are greatly enthralled with the results of the

## PROGRESS CHART—The Double Hit

Here's a whole-some teacher with original ideas on how to keep pupils' records

By LOIS VON HAUPF

THE FACT was known here sometime: I was wrong, but one parent placed me to the effect that her child had not practiced for some time, that she had wasted his time, and how about singing lessons.

This same situation has been said to me in the past, the result of the Progress Chart, the way it is used, and the consequent happy effect upon the parent. The overall hit, quite unexpectedly, could be seen with the student, which will be recounted for later in this discussion.

The Progress Chart was created with the idea of documentation to the effect that music education is not just a progress, some of finger exercises and notes printed and then forgotten in a procedure going on and on into the grey future, but an organized course of studies to increase both playing skill and musical knowledge. A course planned and one might say to be used in the classroom and one might say to be used in the classroom and one might say to be used in the classroom. This, in my mind, is the great advantage of the progress chart. It has been the teacher's tool that of continuing to put each pupil through the already more or less of study, but of continuing both the type of study and the type of goal the student has set for the week. And all this the Progress Chart can do.

Secondly, I wanted up Progress Chart to tell more than a grade mark or a B or even more. I wanted the parent to know a few psychological factors of considerable mental importance such as the degree of interest the pupil demonstrates in lessons, the degree of interest shown in home, the degree of concentration, his ability to accept the responsibility for independent practice, and the possible presence of some hand handicaps. In other words, I do

would a report on a progress chart which is a balanced account of my best judgment of the pupil's attitude and interest. This up with psychological factors which are the symptoms of an end. The working was surprisingly difficult. The result not only pleased me but also pleased them, which gave me the feeling of success in music which I needed.

The next working was done the last time to tell the personal records and the student with parents. One, as at the end, two parent books containing a record of the kind of time it took space for each family and valuable info. But the report card was all set in all the way. It did. After the first week, not only a note or phone call came from every student's parent. Many letters came. Their basic one, "So this is what your teacher means. I am pleased to have as delicate a report as when I say 'right' or 'no'." "The parent teaching, I hope to read. Henry FD say this." And frequently, "It is so interesting to know from this chart that Mary is having some thing of losing weight, and not just practice, which she helps."

In her parents are concerned, the Progress Chart has been my most needed of success. Parents are happy to know several good of the particular course of education their child is following, and how that child is progressing. A teacher's friendly and me.

The joy she felt a parent that her child has little or no trouble in piano playing, or even in her interest, or most of all that the parent are doing everything to work the progress of their child. "Yes," I replied, "I do." And this advice I offer to all teachers just starting out. I have been making over twenty years in music education. When I began, my principal idea was to give the best of my person to that

I might be interested in music and music, not less and less, children to learn. I wanted parents to feel that I was not in a hurry on as long as possible to each pupil, but that it would be the first one to achieve the point of, let me say, I believe the student should sing lessons. It took a great deal of courage the first time, when my pupils were few and I needed more. But gradually would get about that I was actually receiving students to their parents with their understanding, so that over the years I have been used with growing frequency as a resource. I believe all teachers can grow into their community in the same way.

Finally, I have not returned some students to their parents, but when I did, I have been used with growing frequency as a resource. I believe all teachers can grow into their community in the same way. Finally, I have not returned some students to their parents, but when I did, I have been used with growing frequency as a resource. I believe all teachers can grow into their community in the same way. Finally, I have not returned some students to their parents, but when I did, I have been used with growing frequency as a resource. I believe all teachers can grow into their community in the same way.



Photo by Chas. Anderson, Scholastic College, Inc. Photo by Chas. Anderson







A Master Lesson by Guy Haine appears on page 88 (further notes). There is also a biographical sketch on page 8. (Note: 1999)

Osaka, Japan 14.05.20

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PLANT

54. 70. 12004

## Sea Gardens

A shorter version by Guy Maestri appears on page 24 of this issue. Thanks to

Molto moderato  $\text{♩} = 70$ 

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JAMES FRANCIS COOLE

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Allegro e molto drammatico

No. 33 4110  
Solo II

# The Ash Grove

1114 Waltz Folk Song  
Arr. by Clifford Brown

# Menuetto

From Symphony No. 5

As a symphonic Schubert was influenced by Mozart and Beethoven. While the music of Symphony No. 5 is undoubtedly Schubertian, the style and formal approach are much in Mozart. Compare this Minuet with the Minuetto from Mozart's Symphony in G minor (1781, June 1844) and note the striking resemblance in character of both and the handling of the form. Grade 5.

FRANZ SCHUBERT

Allegro molto

PIANO

Adapted from: *Schubert's music for piano*, 1911, revised by: *John W. Fisher*, 1911, 1912

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11

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REVISED OCTOBER 1911

REVISED OCTOBER 1911

at 1/2

12



### Seminole Campfire

## SECOND=0

OLIVE DRESSING

Elsewhere in the

FLAW

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## Dancing Puppets

SECONDO.

WILLIAM J. HARRIS

Aligning with  $\frac{1}{2}$  and

FLA 303

Molto meno mosso  
p

a tempo  
p

Un poco meno mosso  
p

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### Seminole Campfire

2781740

OLIVE DUNNAN

Slowness is not

T450-

The Cuckoo

To Cuckoo

P' al Cuckoo

CODA

poco più

poco più poco più poco più

ppp

## Dancing Puppets

PH 350

WILLIAM SCHUB

Aillegretto *et al.*

Hatch

② *Meno mosso* ③ *Un poco meno mosso*

The score continues with two systems. The first system is marked 'Meno mosso' and the second system is marked 'Un poco meno mosso'. Both systems feature complex rhythmic patterns with eighth and sixteenth notes, and dynamic markings such as *p* and *pp*.

STERN OCTOBER 1992



[illegible][illegible]

# Aria

DON MARCO SECCALINI  
Piano part realized by Alfred Dubiel

Largo 4/4

VIOLES

PIANO

Piano Solo: Solo Solo Solo of the Earliest Period, compiled and edited by Alfred Dubiel. [11 measures]  
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No. 10 1111  
Solo 12

# Musical Playmates

MARGARET WOODMAN

Playfully 4/4

PIANO

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# Merry Scissor Grinder

WILLIAM SCHER

*Merrily (Allegro)*

PIANO

Book 21

*Allegretto*

# Let's Play!

SELA SANTON

PIANO

*Poco più vivo*

*Tempo 1*

*Allegro*



## Sweet Betsy

Are by MARIE WESTERVELT

Flowing (♩=14)

PIANO

Did you ev - er hear tell of sweet Bet - sy from Fife, Who crept the wife  
 you-rite with her law - er. Oh, With two yokes of mil - le and one spot - ted  
 tag. A tall shag - bow coat - er, an old gal - ler dog? hang too - tal - i  
 no - rel - i no - rel - i er, hang too - tal - i no - rel - i no - rel - i er

From "The American Traveler" by Marie Westervelt and Jean Fung (1910-1911)  
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No. 110-60114

Grade 8

## Okeechobee

MAE-AILEEN EDE

With swaying rhythm  
 (♩=14)

PIANO

Oh - lee - cho - bee, a lake, What a pic - ture it does make sparkling in the sun -  
 Glendora's waves

It is so long and Oh so wide, You can't see from  
 side to side. Oh - lee - cho - bee, do I love you, Oh, do I love you, Oh, do I, ah, do I love you!

No. 110-60115

Grade 1

## What Color is the Tree Toad?

MILDRED HOFSTAD

Brightly (♩=14)

PIANO

Oh - lee - lee toads live in trees, Hop ping there a - mong the leaves, Watch them close and  
 you will see, Change in col - or when they will be. On a branch they're brown or grey, They will al - ways  
 change with the weather, You - low on a leaf or green, So they can't be seen. Should you ever catch a toad,  
 When he's hop - ping down the road, Put him on a leaf and see, What his col - or then will be.





















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